

Bulletin of The Detroit Institute of Arts

Of the City of Detroit

Vol. XI

DECEMBER 1929

No. 3



MADONNA AND CHILD
LUCA DELLA ROBBIA
FLORENCE. 1399-1482

THE GENOESE MADONNA BY LUCA DELLA ROBBIA

It often happens that a great artist is not popular with the masses, and, conversely, that an artist who has a popular appeal is not great. In a few instances, however, as in the case of Raphael, Rembrandt and Titian, an artist has been both great and popular. Among this latter fortunate class who have spoken a language which all can understand and who are at the same time artists of the highest order, we must place Luca della Robbia, one of whose charming Madonna reliefs is the most important recent addition to the Museum's collection of Renaissance sculpture.

No one who has visited Florence, the scene of Luca's activity and the only city where his work can be studied in all three of the media in which he worked—marble, bronze and enamelled terra cotta—can forget the impression made upon them by his masterpiece, the beautiful marble Cantoria in the Museo del Duomo, or by the strong and simple bronze panels of the door to the Sagrestia Nuova in the Cathedral, or the tasteful and beautiful Federighi monument in Santa Trinita.

Were Luca's reputation based only upon these works in marble and bronze, it would be well grounded and without need of further substantiation. But would we be quite content to do without his Visitation at Pistoja, the Resurrection and Ascension lunettes in the Cathedral, or the many fascinating Madonna reliefs with their lovely varicolored frames done in the terra cotta medium for which he forsook the colorless marble and the cold bronze? For, important and significant as was his work in these two media, there was something in Luca's nature which seemed to demand the use of color to bring his art to com-

plete expression. And thus, after many experiments with pigments and with the baking of clay, he gave to the world the new¹ form of glazed and colored terra cotta sculpture with which his name and that of his successors have been so long rather unfortunately associated under the generic term "della Robbia ware." We say "unfortunately" for the popular mind has failed to differentiate his work from that of his nephew Andrea,—a charming enough artist to be sure, and even an important one, particularly in his earlier works, but without Luca's inventive genius,—or even from the much inferior work of his great-nephew Giovanni and his followers through an entire century, during which the sculptor's studio of Luca degenerated into a mere potter's factory, turning out the popular ware by hundreds.

When the works in terra cotta done by Luca's own hand are isolated from those of his followers, as has been done only in our own day by Bode,² Cruttwell³ and Allan Marquand,⁴ they are all seen to be informed by an originality and spontaneity of conception, a serenity and nobility of expression and a boldness and directness of execution which are to be found only in the earliest works of Andrea, and scarcely to be met with among the later followers. Not only were they devoid of Luca's fertility of imagination and lacking in his loftiness of purpose and high ideals, they even failed in the carrying out of his technic—the proper mixing of the pigments and the purity and brilliance of the glaze.

The earliest documentarily-proved work (1441-43) in which Luca used the new medium is the Tabernacle at Peretola, where he employed it only as an accessory to the marble and bronze of the main parts of the composition. Dur-

1. Ghiberti's rather unsuccessful attempts to glaze some of his terra cotta compositions have been dealt with by Bode, "Ghiberti's Versuche, Seine Tombildwerke zu Glazieren," *Jahrbuch der Preussischen Kunstsammlungen*, Berlin, 1921.
2. Wilhelm Bode, *Florentiner Bildhauer der Renaissance*, Berlin, 1921.
3. Maud Cruttwell, *Luca and Andrea della Robbia*, London, 1902.
4. Allan Marquand, *Luca della Robbia*, Princeton Press, 1914.

ing the years which immediately followed this (1443-49) were executed the first complete terra cotta works of which we have documentary evidence—the Resurrection and Ascension lunettes over the sacristy doors in the Cathedral.

The dating of Luca's other works in terra cotta, particularly the Madonna reliefs, with which the present article is most concerned, seems difficult to reconcile from the opinions of the various writers. They all agree that the perfection of technic shown in the Cathedral reliefs and the importance of the commission makes it impossible to believe that they were his first attempts in this medium, but as to which of his other works antedate them there seems to be little accord. It is with the Madonna of the Apple and that of the Impruneta frieze, both of which show a mature treatment and a human relationship of the Mother and Child, in keeping with the trend of the art of the 50's and 60's of the century, that our own, the so-called "Genoese" Madonna is most closely related, and it can be dated with a certain definiteness to the period between 1455 and 1460. It is one of the loveliest of all Luca's lovely conceptions, exquisitely modelled, of the finest quality of glaze and wistfully tender and appealing in expression. The grace with which the Mother bends toward her Babe, who presses himself against her in childlike fashion, with his right arm about her neck, emphasizes the simple humanness of their relationship and would cause us almost to forget their divine character were it not for the haloes, which are absent from most of Luca's Madonnas and which he seems to have added here almost as an afterthought.

The "Genoese" Madonna exists in four replicas, with slight differences in modeling and expression, of which the present one is generally conceded to be the most beautiful.¹ The others are in the Benda collection in Vienna, in the Berlin Museum and in the Museo Nazionale in Florence. It received the name "Genoese"

from the fact that the one in the Benda collection stood for many years in a Gothic tabernacle in the Casa Serra in Genoa. The present example is the only one of the four to show gilding on the borders of the garments and the haloes.

The differences even in these four replicas shows one of the main characteristics of Luca's art—his great versatility. Never do we find him repeating himself (as was so common with his successors). His Madonnas range in expression from the stern, hieratic type of the Urbino relief, through the happy joyousness of the Via dell'Agnolo Mother who is proud to have given birth to the "Light of the World" and the sad sorrowfulness of The Madonna of the Apple, to that of the affectionate human mother who loves her babe, best illustrated in our own, the Genoese, Madonna.

An original view regarding Luca's artistic relationship is expressed by Dr. Valentiner, who in an article on the Museum's Madonna statuette by Nino Pisano² shows an interesting connection between his work and that of Luca della Robbia. Certainly Luca's *spirit* is more closely allied to that of Nino Pisano than to either Donatello's or Ghiberti's. He has much the same lyrical beauty and balance of composition, and the two artists' simple treatment of drapery has much in common. Of course, working almost a century later, it was inevitable that Luca's style should show a greater technical development, but a comparison of their work shows an unmistakable relationship.

Luca has been called "an idealist in an age of realism." His work is always serene and thoughtful, entirely free from emotionalism or the striving after dramatic effects. He ignores as unworthy of representation all that is transitory or commonplace,—and here he comes in touch with the fifth century Greek statues with their superb unconsciousness of all in life that is not noble and serene.

JOSEPHINE WALTHER.

1. See Bode, *Münchener Jahrbuch der Bildenden Kunst*, Bd. I, 1906.

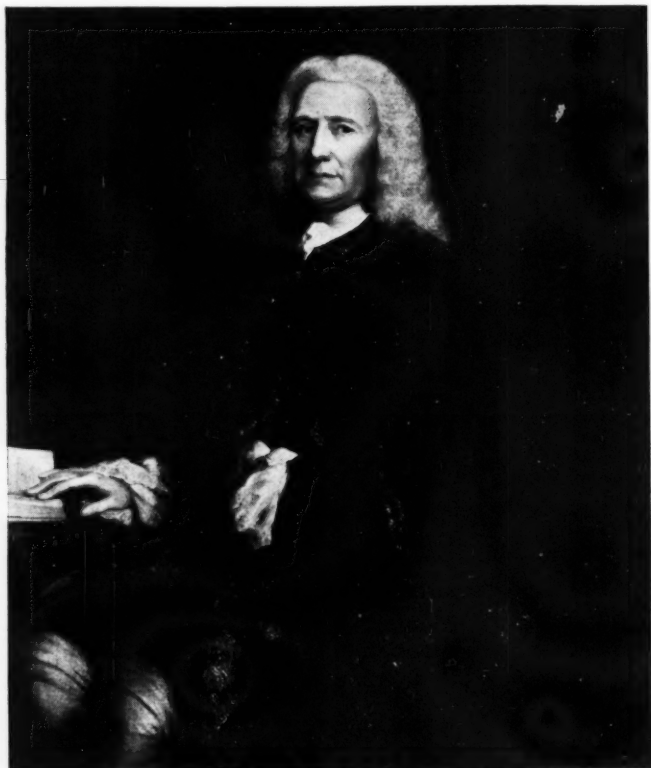
2. W. R. Valentiner, *Art in America*, August, 1927, p. 196.

TWO EARLY AMERICAN PORTRAITS

At the time of the dedication of the Art Institute in 1927, the Colonial rooms of the American section were sparsely furnished and with the exception of the portrait of John Adams, by Joseph Badger and a pair of portraits by Thomas Sully, early American painting

represented in our gallery.¹ Mr. Ferry's dedication gift was the imposing family group of the Todd Family, by Gilbert Stuart.

In the two years that have followed, Mr. Ferry has presented seven additional paintings to this section and these have



COLONEL THEODORE ATKINSON
JOSEPH BLACKBURN
GIFT OF D. M. FERRY, JR.

was represented only through borrowed examples. The crying need for an adequate representation of the artists of Colonial days has been so well met largely through the gift of a single donor, D. M. Ferry, Jr., that there are now a dozen or more of the important painters of the eighteenth and early nineteenth centuries

been reviewed from time to time in our bulletin with the exception of two which have recently come to us.

One of these, the portrait of Colonel Theodore Atkinson, by Joseph Blackburn, is a pre-Revolutionary portrait prior to the time of Copley and Stuart, while the second, a portrait of Fisher Ames, by John Trumbull shows a pre-

1. The collection as a whole is more fully discussed by the author in "Art in America" for October, 1929.

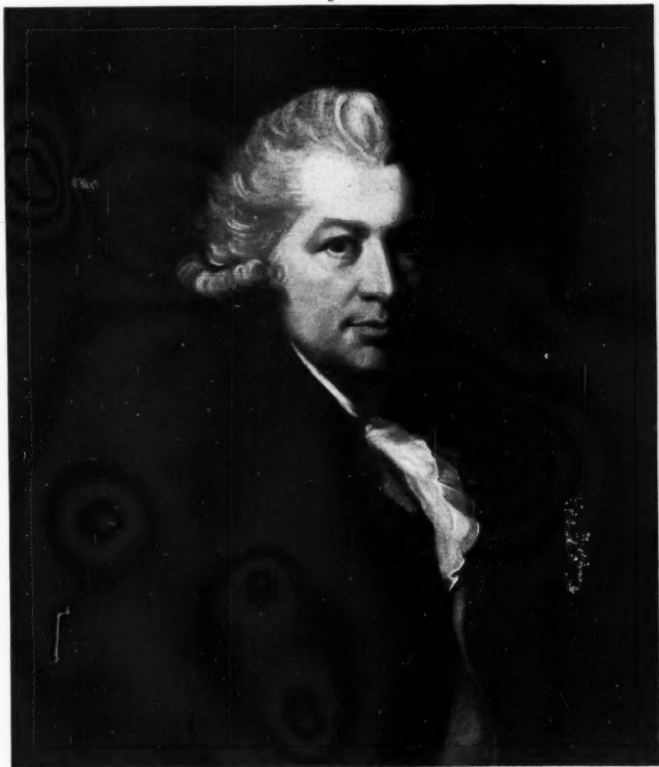
DETROIT INSTITUTE OF ARTS

possessing statesman of the New Republic some time subsequent to the Revolution.

Joseph Blackburn was active about Boston from 1754-1762 and was the painter of many fine portraits, a number of which are to be found in the Boston Museum of Fine Arts and many more in old New England families. Until

evidence and who contributed an article on Blackburn in the Dictionary of American Biography, there has been a re-attribution of these portraits although as yet little is known of the painter.

The portrait of Colonel Theodore Atkinson, secured for this museum through Mr. Ferry's gift, is a fine example of Blackburn's work.



FISHER AMES
JOHN TRUMBULL
GIFT OF D. M. FERRY, JR.

very recently the works of this artist were confused with Jonathan B. Blackburn, still so named in most of the standard reference books. Through the investigations of the late Lawrence Park who examined the signatures of some eighty canvases by Blackburn, Frank W. Bayley, who discovered Joseph Blackburn's advertisements and Frederick W. Coburn, who reviewed and published this

Colonel Atkinson, the sitter, was a notable personage. Born in New Castle, N. H., December 21, 1697, he graduated at Harvard University in 1718 and was honored by the New Hampshire commonwealth with many public offices, serving in its legislature and council, as secretary of the colony in 1721 and chief justice in 1741. He was also collector and sheriff at Portsmouth and saw active

service in the French and Indian War as a colonel of militia, and it is as the colonel of the first New Hampshire regiment that Blackburn has painted him, though not in uniform. In his plum-colored velvet coat trimmed with gold galloon and with his white wig he looks at us from the Blackburn portrait as a very elegant and dignified gentleman. The depth and richness of coloring in the costume and the ruddy complexion of the face attests the merit of this pre-Revolutionary artist as a colorist.

John Trumbull is perhaps more than any other American artist identified in the minds of the people with the Revolutionary War because of the large historical pictures such as the *Signing of the Declaration of Independence*, *The Battle of Bunker Hill*, and similar incidents in American history which he portrayed.

In this day and age his historical pictures are not regarded as great art, but in his portraiture he sometimes reached a high level of artistic achievement as the portrait of Fisher Ames, secured for our permanent collection, exemplifies.

John Trumbull was the son of the colonial governor of Connecticut. Born in 1756, he graduated at Harvard University at the age of 17 and was only 20 when the Declaration of Independence was signed. Of strong patriotic leanings

Trumbull joined the army as an adjutant under General Washington, subsequently being promoted to a position upon the general's staff with the rank of brigadier-major and eventually receiving the rank of colonel under General Gates.

While at college he had already laid the foundation of his art and in 1780 he resigned his commission in order that he might go abroad for further art study. In 1789, after his return to America, he divided his time between historical and portrait painting, devoting, as it would now appear, too much time and thought to the latter.

His sitter, Fisher Ames, was a prominent public man of his day, a member of congress from Massachusetts and a noted orator. Trumbull has pictured this prepossessing statesman presumably during the period when he was a member of Congress (1789-1797). That the eloquence and patriotism of his sitter touched a responsive cord in Trumbull there can be no doubt, for of all his sitters none have been more fluently and sympathetically portrayed.

These two portraits, the Blackburn hanging in Gallery 28 and the Trumbull hanging in Gallery 30, are notable and worthy examples of native portrait painters who worked in the English tradition but whose pictures possess a fine local flavor.

CLYDE H. BURROUGHS.

PUBLISHED MONTHLY, OCTOBER TO MAY, INCLUSIVE, AT THE DETROIT INSTITUTE OF ARTS OF THE CITY OF DETROIT. ENTERED AS SECOND CLASS MATTER AT THE POST OFFICE AT DETROIT, MICHIGAN, UNDER THE ACT OF OCTOBER 3, 1917.

A VENETIAN PREDELLA PAINTING

While Venetian painting from the period of its greatest height, i. e., from about 1470 to 1600, is shown in our museum in quite a considerable number of good, in some instances even superb, examples, its earlier phase has thus far

and when the currents of continental art were streaming in, softening the hardened layers of traditional craftsmanship in the Greek style. The two great "foreign" artists who were instrumental in bringing about this change were Gentile



SCENE FROM THE LIFE OF A FEMALE SAINT
ANTONIO VIVARINI

not been represented, if we except the small panel with *St. John Preaching of Christ*, by Lorenzo Veneziano, a fourteenth century painter active at a time when the art of Venice was hardly more than a province of that of Byzantium. Venetian painting proper may be said to have begun only after 1400 when, with the conquest of Padua in 1405, the republic of the Lagoons, isolated before from the remainder of Italy, had gained its first firm foothold on the continent,

da Fabriano, the leader of the Umbro-Marchigian school of the time, and Antonio Pisano, called Pisanello, the celebrated medallist and painter from Verona, the former active in Venice from about 1408 to 1418, the latter somewhat later around 1417-1420 and again in the beginning of the forties. The last and deadly stroke was then administered to the still surviving traditions of medieval Venetian art in the fifties of the century by Donatello, the

Florentine sculptor and the greatest innovator of the Early Renaissance in Italy. It was he who through his plastic work in Venice, and more especially in Padua, started that artistic movement which, culminating in Andrea Mantegna's grandiose paintings, was soon to conquer the whole of North Italian art. Giovanni Bellini, Venice's foremost painter of the fifteenth century, was, as is well known, in the forming of his style greatly indebted to Mantegna, his brother-in-law.

The pre-Bellinesque phase of Venetian painting with its mixture of Renaissance and late Gothic elements has now found a characteristic representation in our collection by the purchase of a charming picture attributed to Antonio Vivarini. The small panel undoubtedly was originally part of the predella of a large altarpiece. It represents, sick in bed, a woman—apparently of distinction and wealth in view of the gold-embroidered bedspread and the precious velvet hangings on the wall—receiving the visit of a female Saint, who holds a crucifix in her left hand and points with her right to heaven, admonishing the patient to trust in God, who will help her. Two young girls are present at the scene, which might also mean some miraculous healing enacted by the Saint. We were so far unable to identify the latter since she is not characterized by any particular attributes. From her costume she seems to be a nun of one of the mendicant orders.

There is no question that the painting is Venetian and done sometime around 1440, a fact which, aside from the general style, is demonstrated by the peculiar coiffure of the woman at the left. We find this curious manner of dressing

the hair like a huge turban with ribbons wound around to hold it, especially in works, paintings as well as drawings, by Pisanello done during the fourth decade of the century¹. Stylistically the picture shows the influence of Pisanello and, moreover, chiefly in colors, that of Gentile da Fabriano.

The attribution to Antonio Vivarini, in keeping with these premises of date, school and stylistic relations, has not only been reached by process of elimination but is, furthermore, strengthened by comparison with authenticated works by the master such as the altarpieces in S. Zaccaria in Venice and the predella scenes, particularly the *Birth of Mary*, in the Berlin Museum.² There is, to be sure, the fact to be considered that Antonio Vivarini (born at Murano around 1410-1420, first recorded by signed works in 1440, died around 1480) was, during the decade of 1440-1450, working in partnership with Giovanni d'Alemagna, a German who had come perhaps from the lower Rhineland and was his brother-in-law. The collaboration ended in 1450 when Giovanni died. Since the task of allotting to each his share of the numerous undertakings signed by both the artists has not been solved with any exactness, the question of definitely assigning our panel to either of the two must necessarily be left open. As, however, Antonio seems to have been the head of the workshop and more important as an artist, the attribution to him may now be upheld.

As a representation of the Murano style, the little picture is a very adequate, and as a delightful work of art, a most welcome addition to the collection.

BY WALTER HEIL.

1. For instance, in pen drawings of the approximate date 1430 in the Albertina in Vienna and in the collection of Mr. Frits Lug, Maartensdijk, Holland, and in the famous fresco of *St. George Rescuing the Princess* in St. Anastasia in Verona, executed probably in 1438. Reproductions of these works in R. van Marle, *The Italian Schools of Painting*. Vol. VIII, The Hague, 1927.

2. Dr. Valentiner points out that a similar representation of the *Birth of Mary* in Viscount Lee of Fareham's collection in White Lodge, London, there ascribed to Masolino, seems to be also by the hand of our master. Reproduced in *Art News*, Supplement, April, 1928, p. 6.

POLYCHROME STUCCO RELIEF FROM PERSIA

The profuse expansion of the Turks in the eleventh century over the lands of the Near East brought with it radical changes in style and content in the Islamic art of the Middle Ages. Such lands as Persia, Mesopotamia, Syria and Asia-Minor, where the new Turkish states were established, developed in this and the following centuries a many-sided art activity, in which the Turks were not alone the promoters and consumers, as is usually supposed, but to which they also contributed their share as creative artists.

There now begins to be perceived, side by side with the Arabic and Persian, Turkish elements of art. From now on the Turkish influence determines the entire art of the Islamic East. These principles stand out clearly in the decorative arts as well as in architecture, and we can assume with fair certainty that the animal ornamentation and the application of figural delineation in stucco wall covering was introduced in the Islamic art of the Middle Ages by the Turks.¹ To be sure, very meager remnants of such figural coverings have come down to us, but the examples which have been preserved suffice to give us an idea of it. The animal reliefs from the Ortokid Palace in Diyarbekir, the well-known frieze with figures of hunting knights from the so-called Palace Alaeddin at Konia,² and, above all, the half-figures in the Palace "Qara-Seray" of Atabek Lulu in Mossul,³ are the best known examples existing today.

We have such a work of Seljuk-Turkish art in a polychrome stucco relief of the Institute (Fig. 1). It is a bas-relief, 40 inches high, and, most important of all, is painted in watercolors. The condition of the object, so far as the color is concerned, is excellent; only the left arm and the feet are partially destroyed. The relief was acquired some

years ago from a New York art dealer, and particulars of its history are lacking. The records of the Institute give



STUCCO RELIEF
PERSIA, XII-XIII CENTURY

as provenance "Rhages," which may be true, for this city of Persia was one of the best-known art centers of the Seljukian lands in the twelfth and early

1. M. v. Berchem und J. Strzygowski, *Amida*, S. 344; E. Kuhnelt, *Kunst des Ostens*, p. 25.
2. Fr. Sarre, *Seldschukische Kleinkunst*, p. 21, Pl. III-V.
3. Fr. Sarre and E. Herzfeld, *Archäologische Reise im Euphrat- und Tigris-Gebiet*. Berlin, 1911, 1920.

thirteenth centuries, at which time we date the relief.

The figure is certainly not a portrait, but represents some court or military official in an entirely decorative interpretation. He wears a long-sleeved coat reaching to the knees, decorated with an all-over pattern of black rosettes on blue ground. The sleeves are turned back and form red cuffs. The coat has a wide neck opening and is finished in front with an embroidered band and with a partly gilt ornament of beads at the lower edge. The jewelry consists of a necklace of gilt beads and gold arm-bands which are decorated with debased cufic inscriptions on red ground. On the plaited black hair a diadem is worn, consisting of square- and round-cut precious stones and short feathers. Black also are the high boots. Special attention is drawn to an interesting detail of the costume, the epaulets. These, so important in the history of the military costume of Europe, I have never before met in Islamic art.

The figure is shown *en face*; the right hand holds a drinking horn (oliphant) close to the body, while the left hand is stretched forward.

Whence does this remarkable figure come to Persia, and do we find similar figures in the art of the Islamic Orient of the eleventh and twelfth centuries? I am inclined to see in the relief not a pre-Islamic-Persian but rather an Asiatic-Turkish hypothesis. It will be said the fully developed Sassanian relief-sculpture, so much admired today, may have led to a Renaissance, but we know that the sculpture of old Persia was almost entirely forgotten by the twelfth century. We must therefore look for other fundamental elements which made their influence felt from the eleventh century onward and brought about the creation of works like our relief-figure.

It is generally accepted that the statues named "*Kamenaya baba*" of central Asia, Siberia, and Southern Russia are Turkish work.¹ As late as the thirteenth century we are told by the famed traveller William of Rubruck that the Turk-Kuman place on their tombs statues "*en face tourné a l'orient et tenant une tasse a le main sur le nombril.*" As a matter of fact such statues as described by William of Rubruck are found all over the above-mentioned territory. The severely frontal position, the way in which both arms hold the oliphant, *sur le nombril*, are clearly visible in the prototype.

I shall not discuss this question further here, as the space is too limited, nor bring up more material for comparison, reserving this for another time. I only wish to add here that the "*Kamenaya baba*" was made by the Turks as late as the thirteenth century. With the conversion to Islam of a part of the Turkish people and their spreading over the Near East, their skill as sculptors naturally developed a new conception and a new technic. Their figural work lost its cultic character and was used as decoration of the palaces. The material from which the earlier statues and the clothed figures are made differs, but we know that figurate wall coverings in stucco were already known to the Turks from the region of Turfan, where the temples were richly decorated with stucco figures.²

Ours is not the only one of its kind. A New York art dealer possesses a related relief which was found in Persia, on which are represented two men standing side by side with cups and bottles in their hands.³ In form and technic they are so nearly related to our relief that all three are obviously the output of one workshop, at one and the same time.

MEHMET AGA-ÖGLÜ.

1. W. A. Mustafin, "*Kameniya baba*" (*Protokoli Turkestanskago Kruijka lub. Arkeologiyi*, III, 1897-98, pp. 18-42.)

2. Al. Grünwedel, *Alt buddhistische Kultstätte in Chinesisch-Turkestan*, Berlin, 1912.

3. E. Kuhnelt, "Die islamische Kunst," in A. Springer's, *Handbuch der Kunstgeschichte*. Bd. VI, p. 450, Fig. 436.

THE CHINESE ART EXHIBITION

The examination of any subject of such chronological and typical magnitude as Chinese art requires the preliminary establishment of limitations as a condition for success. Consequently, in approaching the problem of making an exhibition of this art certain standards founded upon a predetermined intent had first to be erected. Ever since the construction and opening of our new building, the Chinese section of the Asiatic department has been growing steadily, but no general demonstration of the art of China has been possible, except through the second-hand media of books and lantern slides. Much has been said of the superlative quality of Chinese arts, but it seemed desirable to give those arts a broad and favorable opportunity to speak for themselves, to give the citizens of Detroit an opportunity to judge by comparison the present state of our Chinese section, and to take these same citizens, the actual owners of our collections, into our confidence as regards the possible avenues for further progress in this direction.

The Detroit Institute of Arts is dedicated to the enjoyment and knowledge of art, and in order that the enjoyment of this exhibition might be supreme and the arts speak most ably for themselves, fine quality was imposed as the first criterion of selection. But knowledge is combined with enjoyment, and since this exhibition is of its kind the first, it was decided to represent the several major arts, paintings, bronzes, jades, ceramics and sculpture, and, in order not to bring confusion with too great numbers and variety, to concentrate on these arts and on their classic periods. So we have a

showing of some ninety objects, representing, as far as material available would permit, the greater periods and types.

The bronze vessels are chiefly of the archaic period, with decorative objects and mirrors of the transition and medieval periods (Shang to T'ang, 1776 B. C.-907 C. E.). With the exception of a cup of about the sixth century all the jades are archaic. Sculptures range from the fifth to the twelfth century; and the ceramics are chiefly of the Sung (960-1279) and Ch'ing (1644-1911) periods, with exceptions in one Han, two T'ang and two Ming pieces. The paintings are Sung and Yüan, from the tenth to the fourteenth century. Four exhibits from the permanent collection of the Institute are included and the others are lent by Mr. and Mrs. Edsel B. Ford, Mr. Raymond A. Bidwell of Springfield, Massachusetts, The Art Institute of Chicago, The Metropolitan Museum of Art, A. W. Bahr, Otto Burchard and Company, Ralph M. Chait, Coleman-Meerkerk, P. Jackson Higgs, C. T. Loo, Ton-Ying and Company, C. Edward Wells, and Yamataka and Company of New York; and Edgar Worch of Berlin.

Not a few of the exhibits, some of which have come direct from China, are shown for the first time in America. To further contribute to the knowledge of art a descriptive catalogue which discusses in detail the symbolism or important features of each piece has been prepared, but the quality of the things themselves will tell its own unforgettable story.

BENJAMIN MARCH.

ANNUAL EXHIBITION FOR MICHIGAN ARTISTS

The Annual Exhibition for Michigan Artists will be held at the Detroit Institute of Arts from January 3rd to 31st. The exhibition comprising paintings, sculpture and the graphic arts is open

to Michigan artists including those living out of the state. Works intended for the exhibition will be received at the Institute of Arts not later than Tuesday, December 24th.

The jury, consisting of a representative of the Detroit Society of Women Painters, the Scarab Club, the Ann Arbor Society of Artists, the Lansing Art Club and the Grand Rapids Society of Artists, will meet on December 26th and 27th to examine the entries and to award prizes.

The prize list this year has been augmented with an important purchase prize of five hundred dollars (\$500.00), given by The J. L. Hudson Company for the best painting in the exhibition. Other awards, as heretofore, include the Scarab Club Gold Medal for the most important contribution to the success of the exhibition; the Detroit Museum of Art Founders' Society Prize of \$200 for the best work in the exhibition by a resident Michigan artist regardless of subject or medium; the Mrs. Herbert C. Munro Prize of \$100 for the best composition of a single figure; the Etching Purchase Prize of \$100, contributed by Mr. Frank J. Blair and Mr. Hal H. Smith for the best etching in the exhibition; the Mrs.

Neville Walker Memorial Prize of \$75 for the purchase of a water color to become the property of the Detroit Institute of Arts; the George Murphy Prize of \$50 for a noteworthy painting of the present day; the Frederick Zeigen \$50 Gold Prize for the best picture by an artist who has never before received an award in the Annual Exhibition for Michigan Artists; the Boulevardier Prize of \$50 for the best picture exemplifying modern tendencies in art; the Clara Dyar Prize of \$50 for the best picture representing "Towers of Detroit" exemplifying Detroit's recent architectural development; and the Mrs. August Helbig Prize of \$25 for the best student sculpture in the exhibition.

Varnishing Day for exhibitors will be held Friday morning, January 3rd, from 10 to 1 o'clock, and the reception and opening view of the exhibition for Michigan artists will be held on Friday evening of the same date.

CALENDAR OF LECTURES AND SPECIAL EVENTS

SUNDAY AFTERNOON TALKS

LECTURE HALL AT 3:30 P. M.

December 1, 3:30 P. M. "Chinese Porcelains," by Benjamin March, Curator of Asiatic Art.

December 8, 3:30 P. M. "Contemporary German Graphic Art," by Miss Isabel Weadock, Curator of Prints.

December 15, 3:30 P. M. "Some English Portraits and Other Pictures," by Ralph Morris, Educational Secretary.

December 22, 3:30 P. M. "Christmas in Art," by Adele Coulin Weibel, Curator of Textiles.

December 29, 3:30 P. M. Chorus from the International Folk Music Group.
Music furnished by The Chamber Music Society

TUESDAY EVENING LECTURES AND MUSICALES

AUDITORIUM AT 8:15 P. M.

December 3, 8:15 P. M. "The Music of the Eighteenth Century." Lecture by Frank Bishop, Curator of Music.

December 10, 8:15 P. M. "The Interdependence of Art and Science," by Howard Giles, Painter, Teacher, Lecturer.

December 17, 8:15 P. M. "The Music of the Rococo Period." Concert by Frank Bishop, Curator of Music.

FRIDAY EVENING ORGAN RECITALS

AUDITORIUM AT 8:15 P. M.